A. The Rural Architecture

1. The Farmhouse

In the previous chapter we have shown how the artistic will and talent of the Lithuanian people is expressed in its songs, sagas, fairy tales, proverbs, and riddles. Power of presentation and instinct for form, however, are no less strongly revealed in the characteristic elaboration and creative manipulation of such materials as belong to the most primitive of human life; we may think here of the motifs of the peasant art of weaving or of the art of wood-carving in all its ramifications.

322 The Lithuanian art of wood-carving grew out of an unknown but spiritually rich antiquity. Still today the wooden house of the peasant stands next to the wooden church and the wooden bell tower in the villages of the country. At crossroads and in the cemeteries the old crosses tower into the air, with their rich ornaments and decorative motifs and with their figures of saints carved out of wood. Here, too, we meet the same elements of an aesthetic rhythmic, and mystical nature from which all artistic experience traces its origin. Before, however, we pass on to the separate spheres of this art, we must cast a brief glance at the Lithuanian farmhouse and the Lithuanian village church.

342 /102/ It should be noted at the outset that usually the most varied influences are at work on the farmhouse and its form; first of all geographic influences, and also those connected with the general economic situation and culture of the country. Every economic revolution affects also the form of the houses, and Lithuania has not lacked such revolutions. Thus the present house types in this country point to a relatively recent development. To trace this thread backward from the present would lead too far in this context; let then a few thoughts be repeated only

342 briefly, as formulated approximately as follows by Prof. H. Naumann in his Deutsche Volkskunde: "Ur" Europe was familiar with two forms of houses, the circular stone construction in the southern and central regions and the wood construction in the north and east. Both forms were conditioned by the material. The larger forests of the east supplied the building material, just as did the stony soil of the southern European regions, which were poor in forests. "The wooden house still reaches directly into the forest; the stone house bears witness of a glaring sun, from which it offers better protection. The right-angled wooden house was erected principally with the purpose of enclosing the hearth in a protected space and
343 creating a place of warmth." (1) Thus the hearth

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1. Hans Naumann, Grundzüge der deutschen Volkskunde, 2nd ed. (1929), pp. 28-29.

or smoke house is the oldest type of wooden house. It was necessarily developed into a house with an entrance hall. Since the smoke drew off only incompletely through the roof, it was found necessary to construct an entrance hall in which air could be obtained.

If, to be sure, Dlugosz still describes the Samogitian house in the year 1413 as a smoke house, in which men and cattle lived together, this representation is obviously biased, for the few older so-called "inventories" already mention all the buildings of the present Lithuanian farm, together with their own Lithuanian designations, although the "inventories" were written in the White Russian or Polish languages. Where under particularly miserable conditions men and cattle lived together under one roof, the stable was in any case /103/ separated by a partition from the human lodgings. Also the existence of the pirtis, the Lithuanian steam bath, has, in contrast to

343 White Russia, has been confirmed as early as the sixteenth century as a special structure within the framework of the Lithuanian farmhouse. (2)

[113] 2. P. Galaunė, Lietuvių liaudies menas, jo meninių formų plėtojimosi pagrindai, Hum. Mok. fakulteto leidinys (Lithuanian Folk Art, the Foundations of the Development of its Artistic Forms, Publication of the Humanities Faculty) (Kaunas, 1930), pp. 33-38.

342 In contrast to frame construction the Lithuanian farm knows only the joining of logs, which was made possible by the abundance of wood in the country. The roof consists usually of straw, less often of shingles. The walls are put together of long beams in the familiar manner of wooden miter construction /Schurzholzbau/ (Gehrsassbau)/. The partitions are made in exactly the same way. Doors and windows are made by cutting out pieces of the logs and mortising the pieces to jambs attached to the sides of the window. "This is the form which occurs everywhere in log construction; it results from the nature of wood." (3)

[113] 3. Cornelius Gurlitt, "Alt-litauisches Bauwesen," Der Tag, Berlin, September 8, 1918.

The rural farm typical of Lithuania today is grouped around a courtyard in various separate buildings. The stable lies at right angles to the dwelling, the large barn opposite the dwelling, and on the fourth side of the rectangle is the klėtis, the storeroom of the farmer in which he preserves his best possessions and in which also a sleeping room is located. Its windows are unusually small for security. In front of the entrance is a porch supported by columns and usually

342 beautifully decorated, to which several steps lead up. (4)

[113] 4. Cf. on this point also Dr. Dethlefsen, Führer durch das Ostpreussische Heimatmuseum (1913), p. 12.

We must dwell a little on this most noteworthy building of the Lithuanian farm, for we have here apparently the primitive type of the Lithuanian house, of which Caspar Hennenberger already reports, in 1595, in his description of the Lithuanians living on Prussian soil: "The house within which they all eat is called the black house / and is in truth black enough from
343 smoke and soot. In addition every married couple has a separate little house / that is called a kleidt (klēte) / constructed of round logs / below it has something like a low little cellar/ on top a sort of chamber without windows/ only one door/ where they /104/ go in /. . ." (5) The

[113] 5. Quoted according to Dr. Hans Mortensen, Litauen, Grundzüge einer Landeskinde (Hamburg, 1926), p. 97.

present-day klētis, which in its simplest form contains only a small quadrangle space, sometimes square, sometimes rectangular, carries a straw roof whose ridge runs parallel to the long axis, but at times it runs perpendicular to it and then makes the roof surfaces slope to the front and rear instead of to right and left. "Thus this strange granary has the unmistakable plan of a little ancient Greek temple of the earliest period." (6)

[113] 6. Hans Naumann, "Vom litauischen Bauernhaus," Das neue Litauen, Vol. 2 (1918), Nos. 1/2, pp. 98, 99, 106.

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343 The development then probably proceeded in such a way that, with increased requirements, out of the forms of the old klētis the dwelling house was developed, while the klētis itself obtained its present designation. On the basis of the Samogitian numas (house) described by Tumas, Galaunē shows that the Lithuanian farmhouse, as it later developed, contains within it all the elements of construction of the old klētis, (7) and

7. P. Galaunē, op. cit., pp. 46-50.

Pfor. Naumann also points to this connection when he writes: "If we separate the right and left wings of the farmhouse from the middle section and nothing but the latter is left, do we not then obtain exactly our granary, that prototype of a simple little ancient Greek temple? May we have here perhaps a relationship reaching into the southeast of Europe? Does it not appear as if we have before us the primitive eastern European house, which here became a granary, there a temple, when there was need for expanded facilities?"(8)

8. Hans Naumann, Vom litauischen Bauernhaus, op. cit., p. 106.

A description of the interior organization of the Lithuanian dwelling lies outside the scope of this presentation. In connection with Naumann's propositions we may only refer to the three-part structure of the Lithuanian farmhouse, constantly repeated in various forms, as well as its typical front section of columns. Although the latter is not found everywhere, the farmhouse has been taken over in this form into the cities, where often enough it has found its imitation in stone. (9)

113 9. For the Lithuanian farmhouse cf. further: Baurat Richard Dethlefsen, Bauernhäuser und

113 Holzkirchen in Ostpreussen (Berlin, 1911), Chapter: "Litauen," pp. 17-35. Adalbert Bezzenberger, "Über das litauische Haus, Ein Versuch," Altpreussiche Monats-Schrift. N.F., Vol. 23 (Königsberg, 1886), pp. 34-79. R. Virchow, "Die altpreussische Bevölkerung, namentlich Letten und Litauer, sowie deren Häuser," Verhandlungen der Berl. Gesellschaft für Anthropologie, Ethnologie und Urgeschichte (Berlin, 1891). A Bezzenberger, "Bemerkungen über den Hausbau im russischen Litauen und in einem Teile Kurlands," Sitzungsber. d. Altert. Gesellsch. Prussia, No. 19 (Königsberg, 1895), pp. 130 ff. Basic: H. Grisebach, "Das polnische Bauernhaus," Veröffentlichungen der Landeskundlichen Kommission beim Kaiserl. Deutschen Gen.-Gouv. Warschau, Beiträge zur poln. Landeskunde, Series B (Berlin, 1917).

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Special interest is awakened by the roof forms: the most common is the house with a perpendicular gable in which the uppermost triangular section of the /105/ gable wall consists of boards. Along with this form we find as the simplest form the full slope with or without "owl's nest", and far more frequently the half slope, which appears in various forms. Dr. Hans Mortensen, who has investigated more closely the roof forms of Lithuania with regard to their topographical differences, was able to establish no "direct geographical conditioning of the various types of design." The house with the fully sloped gable appears to him the basic form of the individual types. "This basic form, according to Grisebach, resulted from the 'pavilion' through the addition of a ridge." The co-existence of six different types of designs, as we meet them today in the Lithuanian farmhouse, betrays in any case, in spite of all traditional

342 restraint, a mental flexibility of its inhabitants and follows along the path of the natural development that has led from the old "smoke house" to the present-day form of the Lithuanian farm. (10)

10. Cf. the presentation of the types of design of the Lithuanian farmhouse in Mortensen (op. cit., pp. 93-96) and the analogous drawings in Galaunē (op. cit., p. 55). [See cat. 13, pp. 113 + 114 -- Analyst]

531 322 342 If the external form and organization of the farmhouse resulted at first from practical requirements, at the same time the wood construction was easier to work with and met the needs of decoration to a greater degree then the simple stone construction. It is understandable that the artistic embellishment extended predominantly to the appendages of the buildings. Here Lithuanian ornamentation unfolded in beautiful patterns based partly on the surrounding nature and partly constructed according to strict geometrical principles. The richest decorations of this type are found in the klētis, again proof that this peculiar building was not a simple granary but the primitive dwelling. We find the instinct for artistic forms both in the various types of carved columns of the porch and the beautifully vaulted arches at the ends of the sides. (11)

11. P. Galaunē, op. cit., p. 62.

The front part of the dwelling, resting on four columns, exhibits in its ornamentation elements of the baroque and the renaissance, whose models, following Galaunē, /106/ we will have to seek first in the buildings of Lithuanian castles and farms of that period. A parallel phenomenon of this sort of adaptation to a more general cul-

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tural level is formed by the colorful ornamentation of the old South German farmhouses. Especially the carved decorative mouldings which close the front part of the Lithuanian dwelling toward the roof exhibit a great ornamental richness. The massive front doors of the farmhouses are usually decorated with a rosette, the symbol of the sun. Stylized animal and plant patterns are born primarily by the upper end mouldings of the windows, while the often brightly painted shutters themselves are decorated with carved rosettes. The so-called "gable horns" are basically no more than the gable-shaped supports of the long pole that forms the ridge of the wooden house. A lively need for ornamentation has shaped them in Lithuania, similarly as in North Germany, into the most varied forms. We find the silhouetted imitations of horse heads, as well as birds, flowers, and people.

The ornamental decoration of the Lithuanian farmhouse frequently exhibits in the north and northeast of the country Russian influences of style which differ distinctly from the Lithuanian patterns. The latter extend farther back into antiquity. "We will not be mistaken," says the Lithuanian art historian Galaunė, "if we maintain that among no other people, with the possible exception of the Letts and Finns, such an abundance of primitive elements has been preserved as in our ornamentation." (12) This ornamentation,

12. Ibid., p. 23.

concerning which more must be said in another place, in its application to the Lithuanian farmhouse, is of strict proportions and pure form. It is harmoniously fitted into its principles of construction as to proportion and line. And as there is no farmhouse in the whole country that does not have its little flower garden which is

531 lovingly cared for by the girls, this same loving
322 attitude took the elements of Lithuanian ornament-
342 ation out of the surrounding nature and decorated the simple house of the Lithuanian farmer with its symbols.

/107/ 2. The Village Church

000 From what was said above results also the special mood which hovers over the Lithuanian villages and which hardly an artist who has once stayed in Lithuania has escaped. One must, perhaps, have wandered oneself through the country and entered one of these quiet farms, which nothing betrays from afar but the circle of trees which surrounds it. One must once have made a long journey through the country, have experienced the colorful shades of an evening in the East, the rushing of a village stream, the fragrance of the little hidden gardens. For this mood is necessary to the understanding of the Lithuanian village.

[346] On the highest hill in the village lies the church, plainly built in the simple forms of log construction.

Let us remember how we regard the city church or cathedral as the symbol of soaring worship of God in a wealthy commercial and royal city. Here everyone feels the concentrated energy of the whole population directed toward the attainment of a higher goal, dedicated to a higher, supernatural idea, desirous of giving here its best. But is it basically any different with the little Catholic village churches of Lithuania? Is not in the last analysis everything which the human spirit has created in the sense of a higher idea, a pious ideal, to be considered as equally valuable?--with the sole difference that in the one case the idea was able to unfold freely, while in the other case it remained bound within simple limits. With such thoughts one may enter

342 Few castles in the baroque style have been
346 preserved in present-day Lithuania. We know that the high nobility followed the example of the court and built splendid mansions on its properties in the seventeenth and eighteenth centuries. On the basis of the available contemporary illustrations Galaunė finds here a close relationship with the present old Lithuanian synagogues, which faithfully preserved the style of those country mansions with their high, pyramid-like, graded [gebrochene] roofs and the cubic forms of the anteroom. Thus the old synagogues seem to him to be the "last echo of an architecture of wood, already vanished, which was employed in the building of the Lithuanian estates." (21)

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21. Cf. Galaunė, "Lietuvių liaudies means" (The Lithuanian Folk Art), Veröff, d. Hum. Fak. d. Univ. Vytautas d. Gr. (Kaunas, 1930), pp. 153 and 154, as well as the Russian and Polish references given there.

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712 In discussing the modern castles we should not forget that most of the manor houses arose in those quiet and peaceful times when the castle no longer represented a fortress. Real fortresses which served the purpose of defense did not exist in Lithuania (Unnumbered page with illustrations--Village Sculpture) /161/ in any great number. Their remains go back almost exclusively to the wars of the orders, for example the ruins of the fortresses of Kaunas and Gelgaudai, the old Christ Memel /Christmemel/. On the foundation walls of others rise castles of recent times, such as those of Raudonė and Raudondvaris. (22)

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22. Tarasenka, Gimtoji senovė (Olden Days of the Homeland) (Šiauliai, 1925), pp. 90-92. Tarasenka, Medžiaga Lietuvos archeologijai (Material for Lithuanian Archaeology). For the fortress of Gelgaudai cf.

113 also Tarasenka, "Gelgaudų pilis" (The Fortress of Gelgaudai) in Iliustr. Lietuva, 1927, No. 39; for the fortress of Kaunas: Volteris, "Kauno senosios pilies pėdsakai ir palaikai" (Traces and Remains of the Oldest Fortress in Kaunas), ibid., No. 45.

• 342 The castle in the modern sense, which serves the economically and socially prominent for representation and enjoyment of life, was not built in the open country of Lithuania as of the whole Baltic area before the eighteenth century. (23)

[113] 23. Carl Meissner, Das schöne Kurland (Munich, 1917), p. 101.

Remains of this period, the mighty ruins of the castle of Biržai still tower on high, built by Prince Radvila in the year 1701. Now wars, revolutions, and devastating fires have probably in no country had a more destructive effect than in Lithuania. This is also the reason why most of the present-day manor houses go back to a much more recent time, the nineteenth and twentieth centuries. Thus we find among the castles of the country not a single one left which would be characteristic of the baroque of the eighteenth cen-
341 tury. The forms of the rococo, too, if we except the interior decoration of a few castles, exerted only a very limited influence in Lithuania. Only separate rococo elements mix here with the late baroque and enliven it. But most of what may have existed once has been destroyed by the storms of the first World War and postwar period.

4. From Classicism to Modernity

341 About 1800 a new style, classicism, was in-
177 troduced into Lithuania with a certain suddenness; this style had gradually spread in Western Europe in the second half of the eighteenth century. It

341 to St. Petersburg, where part of the Baltic nob-
177 ility was assembled. Thus the impetus which created the so-called Alexander style in Mitau and found its brilliant expression in buildings like the palace of Medem and the castle of Mesothen probably came by way of St. Petersburg. With the close relationship between the Baltic nobility and the nobility of Lithuania, an influence through
●342 this channel, too, is to be assumed. Since the beginning of the nineteenth century, in any case, there arose everywhere in Lithuania mansions and castles in the empire style, whose symmetrical partitions are characteristic of the feeling for style of the period. They give a certain character to the country even today. The center of these mansions is formed by a front of columns, which plays an important role in the total aesthetic picture and /163/ organically divides the long front of the building. This, on the one hand, creates a passageway; on the other hand, there is room for a balcony or even a terrace. At times, as in the castle of Baisogala, a dome built from the middle of the building dominates the picture and provides the setting for a representative entrance hall or a garden room. In general mansions of middling estates predominate in Lithuania. We find in them the classic style permeated with many Biedermeier elements, so that frequently a quite comfortable impression is created specifically where the buildings are executed in wood.

Characteristic of the so-called Neo-Hellenistic style is the splendid castle of Pakrojus, above which one might actually wish for the blue sky of Greece. In its classic forms it has from afar the effect of a Greek temple--it is also unique in that the same style is repeated in all the court and farm buildings, so that a rare pictorial compactness is attained. The interior corresponds to the exterior, and the great hall seems worthy of a Schinkel in its noble, bright

342 simplicity. To be sure, a castle like Pakrojus belongs to the rare exceptions in the country, especially since Courlandic models are definitely followed here. (25)

[113] 25. Otto Grautoff, Die baltischen Provinzen, Vol. 3, Bauten und Bilder, (Berlin, 1916), pp. XVII and 118. Jasenas, loc. cit., Vol. III, No. V, pp. 308-311.

[341] Although neo-classicism must be regarded as a world wide style dominating the whole monumental architecture of its century, it maintained its importance in the East considerably longer than in the Western countries--far beyond the middle of the nineteenth century. Among the castles built from the second half of the century on we find nearly all types of style; thus one could imagine the castle of Apytalaukė just as well in Grunewald. Since up to now there is neither a comprehensive presentation nor a sufficient quantity of illustrations of Lithuanian castles, a detailed treatment of this subject must be left to the future. It may be added that the location of all these mansions was chosen with great taste. /164/ Situated in broad parks, at times on little hills, they are frequently mirrored in artificial lakes and ponds or gain the necessary framework for the unfolding of their artistic effects through broad lawns. To be sure, a number of these buildings are destined to decay, since their owners no longer possess the means for their upkeep as a result of the agrarian reform.

346 In general the construction of important religious buildings in the larger cities of Lithuania came to an end from the nineteenth century on. On the other hand, church construction in the provinces greatly increased. Here, however, the model of antiquity exercises a far smaller influence than the new romanticism which permits the

7. Jungfer-189 S-4,5(no date)1938 RB5LithuaniansRB5

We thereby have arrived in the midst of modernity,† which has brought with it a complete revolution of all living conditions through the powerful events of the first World War and the re-establishment of the Lithuanian state. This regrouping has also taken place in the area of social organization: if originally there existed only two large classes--nobility and peasantry--along with which the working class gained a certain importance in the countryside only, a new group, an urban middle class, now began to crystalize. How great a significance the urban middle class can have for the unfolding of the cultural forces of a people, the architecture of the East in general is the most telling example. In contrast to Western countries, which, along with public and religious buildings, exhibit a compact group of artistically valuable bourgeois houses, this architecture is completely lacking in Lithuania. The simple, half rural city dweller built his house through centuries either in a completely unartistic brick style--the undecorated, single-storied brick houses were almost typical of the nucleus, inhabited principally by Jews, of the small Lithuanian provincial cities--or he stuck to the familiar wood structure. The latter was transferred to the city almost unchanged and is characteristic primarily of the outer sectors not only of the small towns, but also of the larger cities. "The persistence of tradition is quite surprising. The people proper has remained untouched by all the changes of the 'great architecture,' let the foreign immigrants, let the church and nobility build as they wanted."(27

[113] 27. Prof. P. Weber, Wilna, Eine vergessene Kunststätte (Vilna, 1917), p. 118.

/166/ The new urban middle class, which after the first World War became the bearer of the concept of the state and of cultural progress, substantially

† [19th century modernity -- Analyst]

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changed the external appearance of the cities of the country in a few years, especially since state and communes provided the outer frame for the new bourgeois houses by asphalting on a large scale and by creating green parks. One sees this most clearly in Kaunas. Apart from the actual center, the single dwelling predominates, although, with the relatively small amount of space available in the inner sectors, it was in many cases the row house which was called for. The growth of the city, which took place at an almost American tempo, the unusual housing shortage, and the independence of the builders led in the first years to an unorganic development. In this the artistic architecture found at first no place, since the first and most necessary goal was only to create four walls and a roof over the heads of the rapidly growing population of the city. Even the building with wood was hard hit by these necessities of life, for in most cases it was no longer the comfortable forms of the roomy farmhouse which were transferred to the city, but there arose sober, quadrangular, tin-roofed wooden houses consisting of a first and second story, unattractively set in bare courtyards--houses made for profit, where ever the presence of a little garden or a few blossoming shrubs constituted an exception. Along with those styleless, boxlike buildings of wood or stone, however, very recently, after the most pressing necessities of life had been satisfied, various attempts have been made to solve the housing problem according to the artistic model of the West, primarily in smaller private houses and villas in the style of the country house. The development here is still fully in foux, so that a final judgment would be premature, especially since the building activity has not come to a standstill, in spite of the difficult economic situation and the great crisis which began in 1931.

/167/ In the sphere of public building, too,

10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

ARCHITECTURE

342 In all forest-clad countries the dwellings of the peasants resemble each other. The most usual type is the low-walled cabin, built of logs under a roof sloping towards the front and the back. This shape is familiar in three quarters of Europe, but Lithuania preserves very ancient patterns of it. The simplest form of such buildings consists of one room. They stand on four cornerstones or poles. They are mentioned in certain documents of the 16th century, but the tradition goes still further back to prehistoric buildings. The timber framing is fitted together without the aid of metal parts, by joggle joints — *"raktas"*, — or by a central key way cut in the beam with dents, *"iškarpa"*. The house has only two openings, a door and one attic window. The roof is protected by a thick layer of straw. Inside, a hearth, a bed, a chest, a table and few seats

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1. "Numas" of Žemaičiai

Inside, a hearth, a bed, a chest, a table and a few seats [352]
constitute the modest fittings of a Spartan way of living. Such was without doubt the Black House, black with smoke and soot, mentioned by Caspar Hannenberger in 1595, and the houses built on the rectilinear plan, traces of which have been discovered during excavations at Dukštas. Such was certainly the primitive Nordic cabin.

The twin system of dwelling was very often used and shows several variations. The first addition consists of a terrace. The arrangement of the interior was changed, the number of windows was increased. Sometimes the one room, was also divided by a partition, but the general lines of the plan were maintained. If other buildings were added this was done in the centre, in the direction of the reception hall. Sometimes it is only one wing, sometimes a real transept was built. A special type was evolved in Žemaitija (Lower Lithuania, Samogitia). If a family became wealthy it used to abandon its old home — which henceforward served as a barn — and to build a new and vaster dwelling, the *"numas"*, consisting of two equal parts: the stable and the human dwelling. As in Biblical times man and beast are sheltered under the same roof. The principal room is spacious and contains the hearth. Another room used to be built on the Southern side. It had no communication with the interior and served as a bedroom for the landlord and for young married couples. On the same side there

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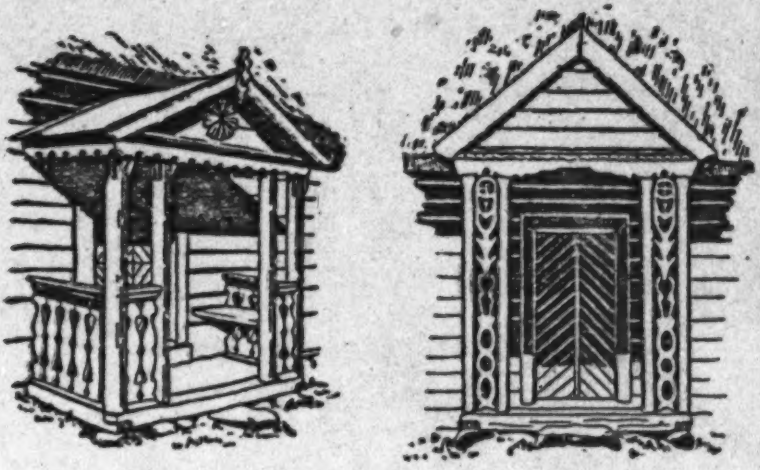

2.—3. *Porches*

was a large terrace where in summer the inhabitants could take their meals and sleep.

342 Decoration was generally scarce and usually limited to the front of the
531 house. Perforated boards embellished the cornices, the cross beams and the window frames. They were cut in saw pattern or in a design of intersecting segments of a circle. They were decorated with rows of hearts and various other ornaments. Sometimes birds or other arimals[1] surrounding a vase were placed on both sides of the holy tree of the Orient, the "Hom", which is perfectly recognizable. The oculi are surrounded by rosaces. The bodies of the pillars were often decorated with spheres or tores placed one above the other. The balustrades imitated the carvings
[177] on the rail posts. On the façade circular designs were often used. On the gable two intersecting branches representing horses or birds showed the ancient zoomorphic combinations we find so often in Romanesque sculpture. They were believed to protect the dwellers against ruin, disease and fires. According to legend, evil spirits flying over a village only entered dwellings which lacked this ornament on which they could perch and take breath.

1 [Errata: should be other animals. Cf. Errata Sheet, p. 204, cat. 116. --- Analyst]

10:Baltrušaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

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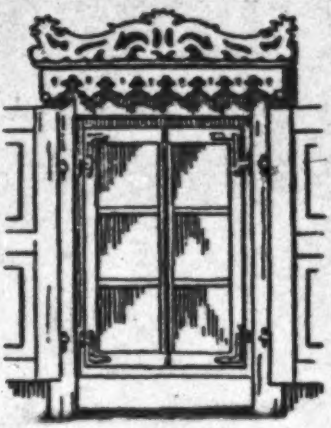

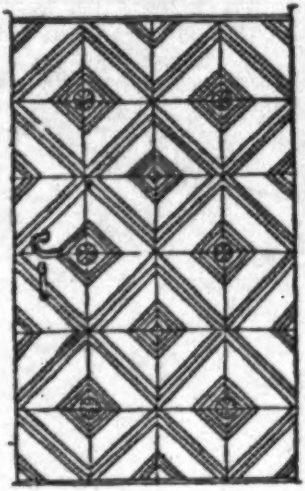

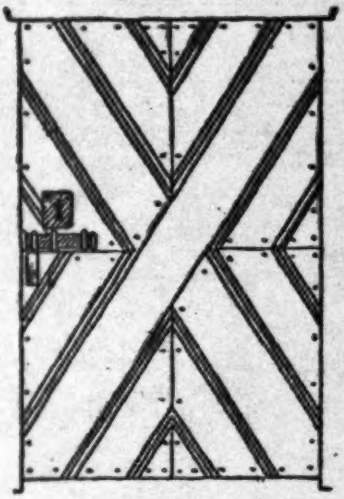

4.—7. Windows and Doors

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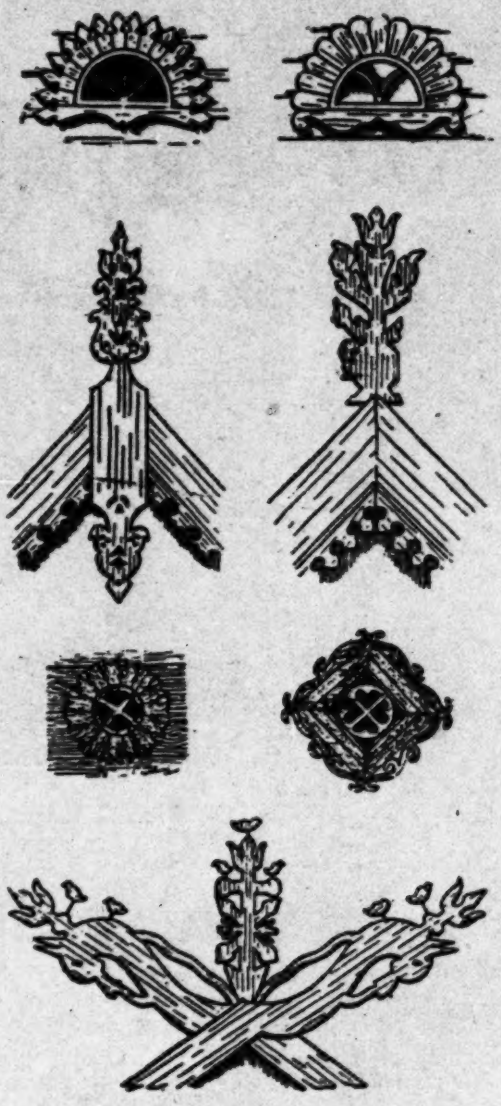
Such were the simple dwellings in which the peasant still succeeded in improving his condition of life and in introducing some progress. All these designs repeat themselves with remarkable constancy through generations and they are also to be found in buildings adapted to modern requirements.

When it became necessary to enlarge the dwelling-house, the attached storehouse gave rise to interesting architectural developments. Such houses are called "*klétis*", a name derived from *kali* — wood in Sanscrit — compare with the Greek *kality* and the Celtic *kliath*, words more than a thousand years old.

The roof is extended on one side or projected over the gable and sup-



15.—21. Gable Ornaments and Windows

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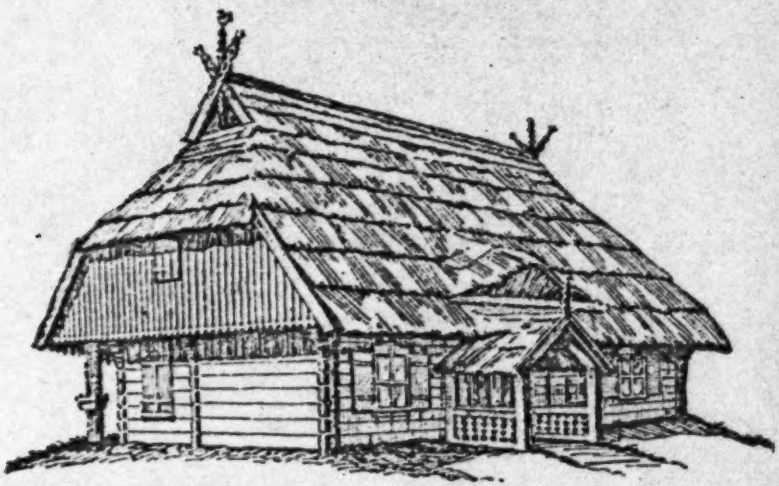
22. *Dwelling-House, District of Alytus*



23. *Dwelling-House, District of Stalupénai (Stallupönen, Prussian Lithuania)*

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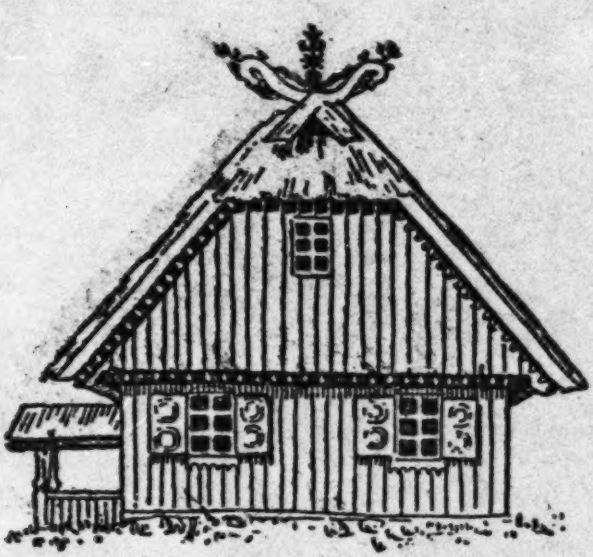
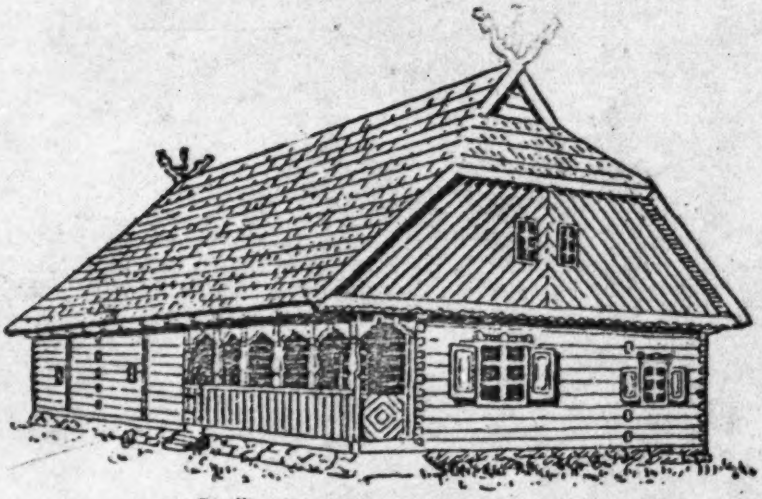


24. Fisherman's Dwelling at Nida (Nidden)



25. Dwelling-House, District of Pagėgiai (Pogegen)

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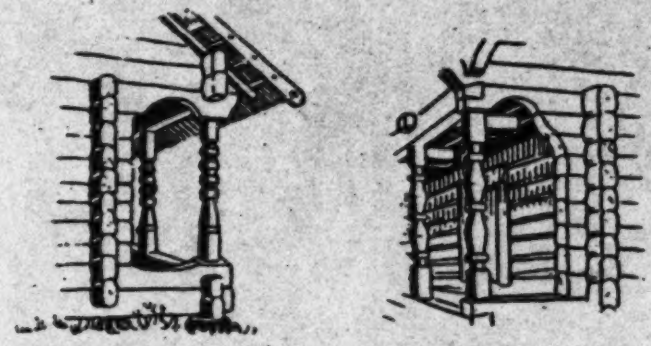

26.—27. "Prieklétis" of the Storehouse

342 ported by two or four posts which form a kind of pillar-borne frontal,
531 "*prieklétis*." The vertical section and plan resemble those of a small Greco-Roman prostyle. The *klétis* corresponds to the naos, the *prieklétis* to the pronaos. This is a wooden temple, Mr. Galaunė compared them with one. The proportions, the distribution of parts and the whole arrangement of the front are nearly identical. Horizontal branches supported by the pillars form the architrave, above which appears the frontal. The transversal beams, with their ends inserted in the entablature of the roof, bear some resemblance to triglyphs and metopes.

341 There can be no doubt that this architectural type, which originated in centres of human culture that had no contact whatever with Greece, is completely independent from classical buildings, but the absence of direct ties renders such coincidences all the more remarkable. Indeed they are of great interest for the investigation of the genesis of the ancient type of architecture. The principal factors which produced the Doric style are well known. Several trends are knotted together therein and form a homogenous order, but it is a Northern strain that seems to define its particular character. The triglyphes, the metopes, the steep roof as well as certain parts of the plan are due not to the technique of stone building, but to the timber-framing system hailing from the North. Unfortunately we can form nothing but hypotheses with regard to the pre-Hellenic huts of Thessalia and other regions which may have co-operated in their

[Errata: Should be Kind of. Cf. Errata Sheet, P. 204, Cat. 116 --- Analyst]

28. "Klétis", Storehouse
District of Kedainiai

development. Only by way of comparison with later and frequently distant monuments, which nevertheless follow the same rudimentary procedure, is it possible to catch a glimpse of these initial elements. It was thought that the *klétis* might give the best idea of them. Similarity of material, of the very limited means and of constructive nercessities should give rise to similar forms. But the *klétis* is only a prototype which is apt to become more complicated. Sometimes the *prieklétis* is shifted to one of the lateral walls, in such a case the space is developed, not in depth but in breath as in certain oriental architectures. The most ancient known Syrian dwelling is built on the same plan. No doubt in this case, as in that of the temple, it is an accidental analogy, but this analogy deserves to be pointed out. Even when built in our time the *klétis* is sometimes filled with the smoky dust of yore.

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[342]

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29. "Klétis", Storehouse
District of Biržai

[Errata: should be necessities. Cf. Errata sheet, p. 204, cat. 116. --- Analyst]

[Errata: should be breadth. Cf. Errata sheet, p. 204, cat. 116. --- Analyst]

10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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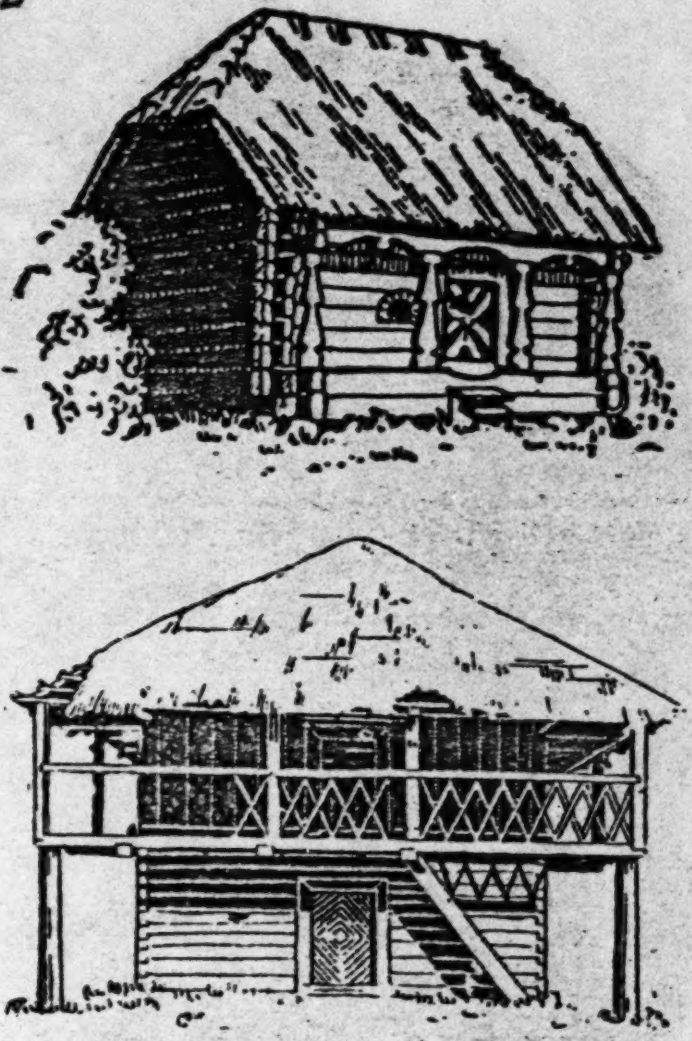

30.—31. "Klėtis", Storehouse, District of Eržai (above) and Vilnius

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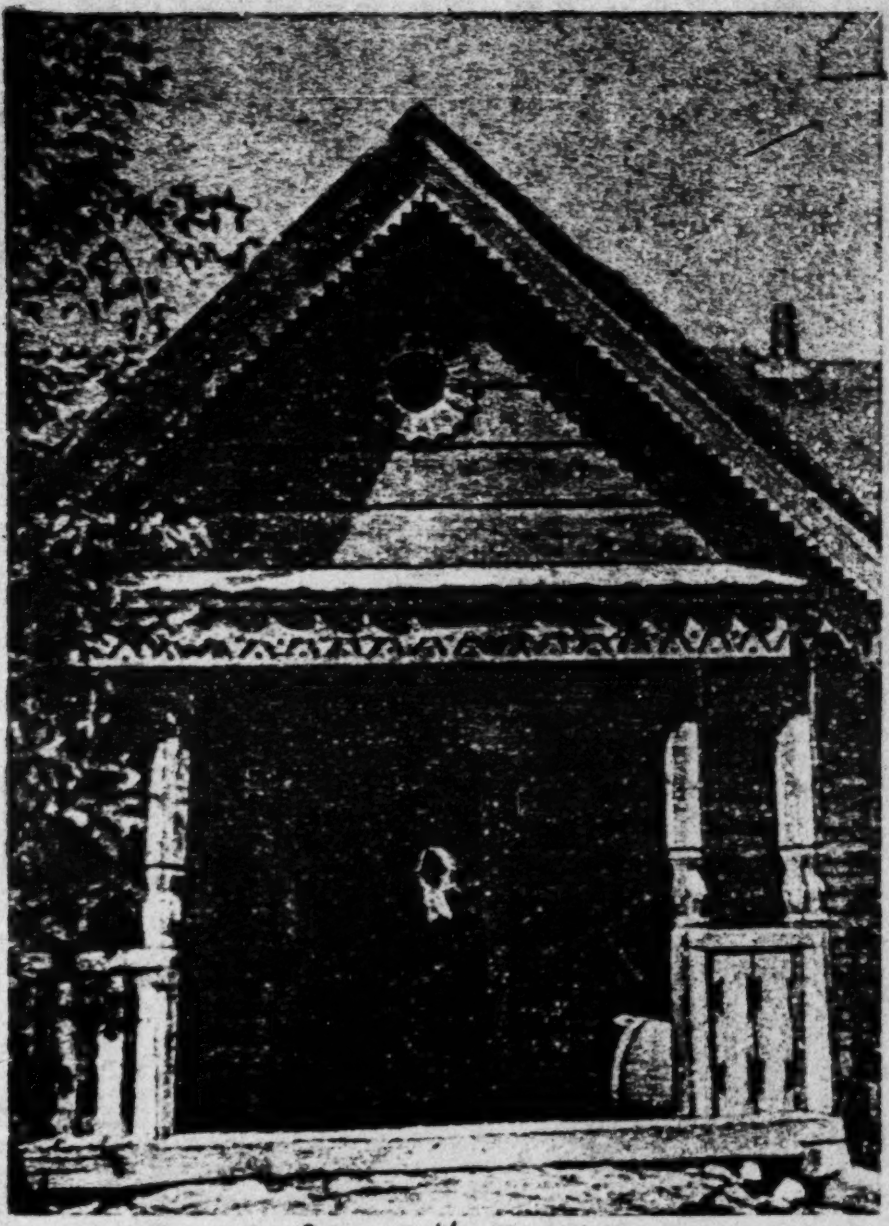

2. Porch of an Old Farmhouse
District of Utena

84

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292 The national costume, though little worn on ordinary occasions, is much in evidence on holidays and on festive occasions, particularly among the women.

342 241 Since the redistribution of the communal lands, the farms have all been scattered over the vast plain, at some distance from one another. Most of the buildings are of wood, as timber costs far less than masonry; the roofs are generally of thatch or wood, though quite often of iron or tiled. Most of the houses are fairly roomy, and even small peasant farmers have three or four rooms. The Lithuanian peasant does not live in a house under the same roof as the stables or other farm buildings, as is so often the case in Western and Southern Europe; he regards such an arrangement as inconvenient and unhealthy. There is generally a little orchard and vegetable garden near the house. The Lithuanian peasants do not plant orchards for commercial purposes; they grow fruit for their own requirements and very few of them sell their fruit on the home markets or for export.

184 The country being comparatively small in area, no great differences are noticeable between the types of farm or the peasants in different regions. Of recent years, the various means of communication, particularly motor-bus services, have improved, and this tends very largely to eliminate such differences as did exist between the various regions. Practically all the peasantry is Roman Catholic. Though dialects exist, peasants [212] from all parts of the country understand one another. For some years now, over half of them have been able to read the newspapers and to become familiar with the literary language; farming papers alone have a circulation of over 150,000, though the total number of farms does not exceed 290,000. From the point of view of nationality also, the Lithuanian peasantry constitutes a homogeneous mass. Lithuania does possess national minorities (about 18% of the population) but these consist mainly of urban dwellers, whereas the rural districts are populated almost exclusively by persons of Lithuanian race.

* * *

000 The Lithuanians have full confidence in the future. Always supposing that no restrictions are placed on their activities and that their territory is not once again turned into a battlefield, the exploitation of the natural riches of the country should proceed rapidly and on a comprehensive scale, while the living conditions of the rural population will improve correspondingly. This confidence in the future is justified by the very considerable progress already achieved during the brief period since Lithuania recovered her independence, progress which is explained by the attachment of country dwellers to the land and by their hard-working, intelligent and long-suffering character, and, lastly,

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I. DEMOGRAPHIC DATA

162 Lithuania is essentially an agricultural country : the 1923 census showed that 76.7% of the inhabitants live in the rural areas and are occupied in agriculture. According to estimates [161] based on the most recent statistics, the total population on January 1st, 1938, was 2,549,668.

[423] At the time of the agricultural census of 1930, the total area (including forest and land not under cultivation) of the agricultural undertakings (287,380) with an area of over 1 hectare was 4,318,514 hectares. As no more recent data are available, it is impossible to calculate the exact density of the rural population or the extent of migration from the country to the [166] towns since 1923. It is, however, clear that, as a result of industrial developments, many landless agricultural labourers have settled in the towns in recent years.

342

A Lithuanian house.

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The farm consists of the following separate buildings: the farm-house, a byre or stable, a barn, a loft, a bath-house (at some distance from the house), and a cellar, with a small orchard, a kitchen-garden and a little flower-garden. 342 343

The house, usually of wood, includes a large kitchen, which is also the living-room (gričia), a large guest-room (seklyčia), one or two small bedrooms, a storeroom, a hall (with one room on either side), and a porch. In the loft (where grain, flour, etc., are stored), one or two bedrooms are often fitted up during the summer. In some districts, a special kitchen is constructed for the summer.

The rooms are about 3 metres high; the air circulates freely through the windows and wooden partitions. The inner walls are whitewashed and the floor is generally of boards. The house is warmed by means of stoves, which are often unpractical, particularly in the older houses.

Nearly every farm has a well, which is kept covered for sanitary reasons.

The privies are generally of a primitive kind, situated at a fair distance from the house.

The animals are kept in byres or stables at some distance from the house, with portions divided off for the smaller farmyard animals; the latter are occasionally housed separately.

A special loft is used to store grain, flour, etc. Cereals and forage are kept in a separate barn, while vegetables and other particularly perishable products are stored in a separate cellar, or in a special cellar under the house.

The farm-houses and out-buildings do as yet not compare with those of farmers in Western Europe. Under the former Russian Government, agriculture remained at a standstill, and rural recovery was precluded. During the war, all the farmers' savings disappeared, and a large number of farms — some 16,000 — were destroyed. These had to be rebuilt, while many new buildings were required in connection with the agrarian reform, thereby adding to the difficulties of rural administration. The development of agriculture and the improvement in rural standards of living make it a matter of urgent necessity that buildings better adapted to the farmers' needs should be erected without delay.

The Government and the agricultural organisations are taking energetic measures to improve rural building: Active propaganda is carried on, farmers are taught how to plan their buildings, so that they may be put to better use, grants are made for the erection of model buildings, prizes are awarded for farms run on rational lines, etc. Quite recently, at the instance of the Government in collaboration with the Chamber of Agriculture, the Lithuanian Society of Engineers and Architects and other institutions and organisations, a long-term plan

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342 was framed to encourage the use of brick and stone for building
343 purposes, as Lithuania is not rich in timber. The plan includes the erection of stone houses for farmers and agricultural labourers and stables and byres, and provision is made for long-term credits to be granted to farmers for the purpose, at reduced rates. Care will be taken, when the plan is carried out, to see that the buildings are rationally constructed, in accordance with economic and sanitary requirements; æsthetic considerations will also be borne in mind.

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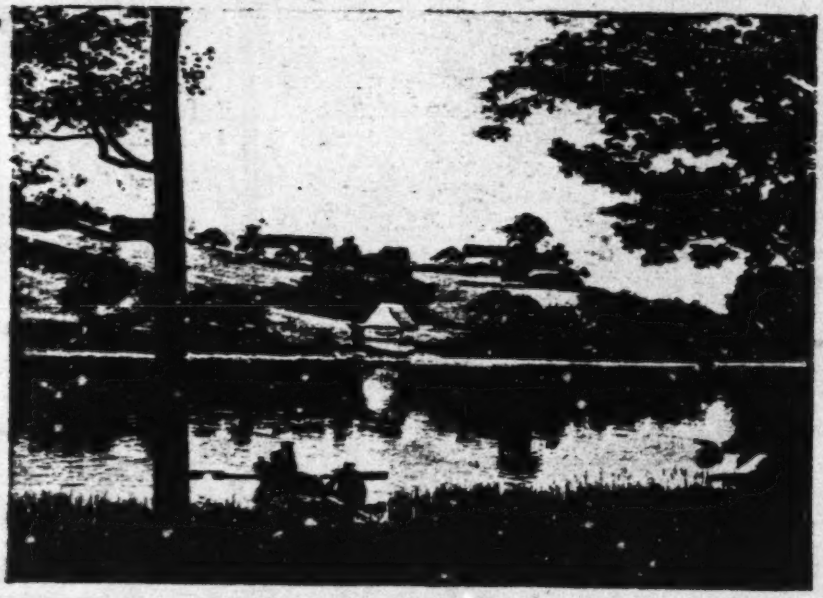

Lithuanian landscape.

Lithuania RBS

181 They are industrious, peace-loving, and
unassuming people, described by ancient chroniclers as "rough but pious." Since time immemorial and ever spiritually attuned to nature, they have built their entire culture upon a natural basis. Like the Letts, who are related to them, they live to a great extent in a "wood age" which is very ancient but for that reason no less many-sided, skillful, and
342 sensible. The houses are made of wood; their foundation beams rest on the bare soil or on field boulders. The roof at one time probably consisted of spruce bark, as the covering sheets for the peat still do today; but now the roof is made of straw which is held on to the ridge by ridge rid
In front of the door there is usually placed a narrow porch with a gabled roof and with little benches to the right and to the left. Formerly the houses had only one room, smoking-room style, but now they usually have a tripartite division with entrance hall in the middle, and living room and bedroom to the right and the left of it. The floor consists of
352 a loam coating or of boarding. The furniture consists of wall benches, loose benches, well-carved solid chairs, a table, wall boards, and pine-
353 wood splinter holders; on the walls are hung pictures of saints, frequently portraits of the old Lithuanian rulers, and, symptomatic for the
343 great amount of emigration, photographs from America. Aside from the living quarters, granaries (klete), barns, stables, wells, and bath
515 house belong to the Lithuanian farmstead. In the bath house they bathe in steam which rises from heated stones on which the water is poured. This, incidentally, is also the way the Indians do it. The bather lies on a bench and cools and massages himself at the same time by means
412 of a cluster of birch twigs which he dips in fresh water. The hand-operated mill is a very ancient instrument. It has one stationary and
[231] one turning stone in a wooden box. Likewise ancient is the beehive made of a hollow tree stem--bee keeping is the most original native and the most highly developed form of the collecting economy, which is here, as among the Letts, universally practiced and skillfully cultivated--; ancient, too, is the zoche, the plow with the forked share, which, as late as the 16th century, was made entirely of wood, and which even today is completely wooden except for the iron shoe; just like the harrows with branches tied to them, and the snowshoes made of hollowed-
534 out oakboards tied under the foot. Ancient, also, are the musical instruments: the nine-stringed kanklys, the truba made of a birch branch cut lengthwise, hollowed out, and tied together again; the short reed pipe, the trapezoid shaped cymbal, the stringed zither made of an osier switch, played with a bow fashioned in the same way; with a resonator